



FIG. 1.—BANK OF IRELAND (GANDON).

A THREEFOLD ASPECT OF ARCHITECTURE: TRADITION—CHARACTER— IDEALISM.

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THE question of tradition *versus* originality in architecture has been very much in the air lately. It has sometimes been discussed in respect of special styles—the mediæval tradition to be adhered to, as it still commonly is, in church building; the Queen Anne or Georgian tradition as a safe precedent in secular buildings. The London Board Schools were, I believe, distinctly intended to represent the tradition of London architecture at the latest period when there was still, at all events, a tradition governing the work of the building artisan. But these are only, as it were, separate chapters of tradition. Taking the history of architecture in its broadest aspect, even the rise, development, and decay of mediæval architecture are only a section out of the history. The Gothic shaft itself is only a development, by obvious steps, from the classic column. Looking at architecture not from the building artisan's point of view—a wholesome but at the same time a rather partial standard—considering it as the art of architectural conception, the great and permeating tradition is, in one form or another, that of the column and capital, which commenced with the earliest buildings we know of that are worth calling architecture in the intellectual sense, and which, whether it carries arch, or vault, or entablature, has impressed itself upon architecture more universally than any other feature. From this point of view the Renaissance, which used to be regarded as a gross and benighted abandonment of the mediæval tradition, was really a return (with modifications) to an older and more universal tradition. And it becomes almost a question whether this form, which reached its highest development in what is called the classic order, has not really become, in one shape or another, an integral part of architectural expression, just as metrical language has become practically an integral part

of poetic expression. It would be possible to argue that metrical verse is a mere convention which has nothing necessarily to do with poetic expression. Walt Whitman thought so, and put his idea into practice. Carlyle thought so, and wrote what is to all intents and purposes a prose epic on the French Revolution. But the sense of the world and the all but universal practice of poets are against them. Somewhat in the same manner, the column and capital, in one shape or another, has, over a very large field of architecture, including many of the most dignified and what we may call the most civilised buildings of the world—at all events those of the most civilised societies—come to stand for the expression of architectural dignity and refinement. In large and important buildings the most modern of our architects seem unable to get away from it. It greets one in every exhibition of competition drawings for a large building. Some people seem even to be jealous of any interference with its classic purity. Mr. Richard Hunt, the late eminent American architect, finding one of his assistants occupied in the evolution of a special form of Corinthian capital, said, "Do you think you can make a better capital than the Jupiter Stator?" and on receiving the answer, "No," said, "Then why are you trying?" When the National Portrait Gallery was in progress I received a letter from a correspondent, unknown to me—who must, I should think, have been either a very old or a very young man—pointing out that Mr. Ewan Christian was introducing a classic capital on the building different from that on the end façade of the National Gallery, which joins up to it, and adding, "Surely, Sir, you will raise a protest against this piece of vandalism." Naturally I did not; I protested against my correspondent.

Hunt's remark to his assistant, however, raises very pointedly the whole question as to the employment of the classic order in modern architecture. His remark was perhaps that of a man who was rather too great a purist; though one could not make a better capital than Jupiter Stator, to try to make a different one which should be as good is an exercise which cannot but be beneficial to the designer, whether or not it were to the building. But there is something to be said for the purist view. It cannot be denied that the introduction of the classic order, both on account of its actual appearance and of the associations connected with it, does conduce to giving a certain dignity and refinement to a building, and to the realisation of what Mr. Blomfield, in his recent admirable lectures to the Royal Academy students, called "the grand manner in architecture." And the adoption of the order, or one of the orders, in its pure form does not necessarily imply absence of architectural invention. A classic order building may be a very dull affair; the Royal Exchange and the Mansion House are perhaps two of the dullest buildings in London, but that is not the fault of the classic order. Gandon's Bank of Ireland (originally the Parliament House) is surely not dull; but its interest consists in the modelling of the plan, in its free sweep of lines, and in Gandon's perception that a columnar order on a curve does look fine. And will any stickler for "originality" maintain that it would be finer if the order were pared off, and only the windows and the blank wall left? No, it is a traditional feature put to a fine use. So in the view of the Place Carrière at Nancy, of which Mr. Blomfield has kindly lent me a photograph, only the use of the orthodox columnar architecture could have availed to give to this grouping its stately and dignified *ensemble*, to be recognised equally whether you take the composition as a whole or consider the architectural screen in detail. Take the cross pavilion of the Louvre, again. Fergusson is exceedingly contemptuous about these pilasters, forty feet high, which, as he correctly says, "have no reference either to the structure externally or to the arrangements of the interior"; but are they nothing to the design? Take them away, and what is left? They are part of an architectural framework between which the utilitarian windows are inserted. It is certainly illogical, but art doth not live by logic alone; and, taking the effect of the buildings on the spot, I think that the finest bit of the Louvre. It is curious to turn from

this example, as part of a grand State palace for kings, to Wren's quiet and modest Morden College, and see the classic column again in this humbler form giving a quiet dignity to the courtyard. To be sure here it has a structural use; but for that a squared post would have answered equally well.

Some of the larger modern buildings in which classic tradition is followed serve to illustrate in how various a spirit this may be done. The Vienna Parliament House is a building of truly classic quality in its symmetry and its dignified grouping; and here, again, it may be observed that the effect of the building arises from the main general design and grouping, and from the effect of contrast between the columnar order above (in the wings) and the lofty and massive basement on which it is placed. The order in itself is purely traditional, but the design, as a whole, is an original combination. The German Parliament House shows the classic tradition without classic elegance or distinction; a heavy and clumsy design weighted

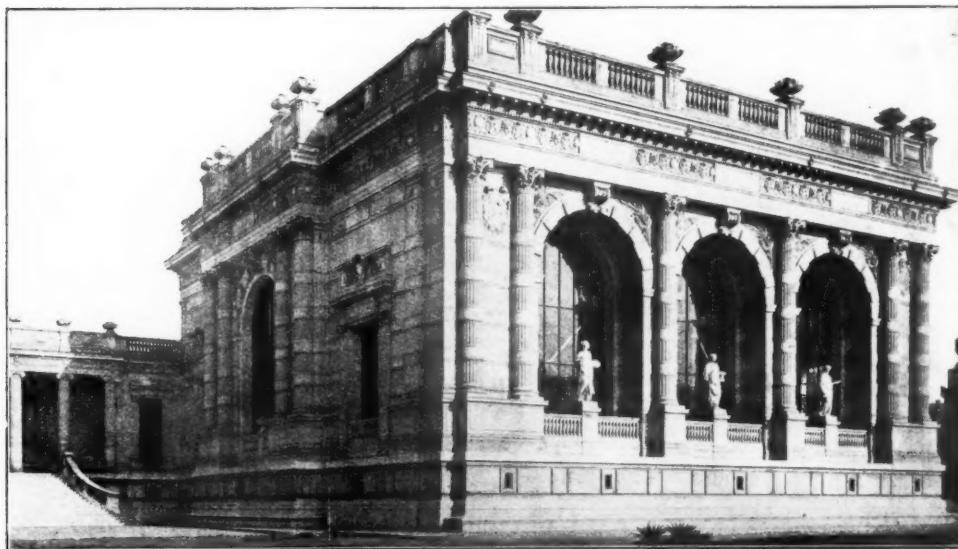


FIG. 2.—MUSÉE GALLIERA, PARIS (M. GINAIN).

with ponderous pavilions at the angles, and where the larger columns are employed only to carry a break of the cornice and a small statue above—classic tradition, but without the classic spirit. The Musée Galliera at Paris, by M. Ginain, one of the most complete and charming of modern city buildings, shows the classic tradition, somewhat modified by French taste, in the treatment of the frieze, with its alternation of decorated and blank spaces, and the closer connection of the column with the rest of the structure by the bands which surround it, and which are continued over the wall space. Though the Corinthian order is adopted, nearly every detail speaks of modern France, giving her own feeling and colouring to traditional forms. This beautiful little temple of art was built to house a special collection of antiquities presented by the Princess Galliera to Paris—afterwards withdrawn, for reasons we need not go into here; it is now a municipal museum for temporary exhibitions, and the municipality have shown their appreciation of the building by glazing up the large arches at the front instead of at the back, in order to get more floor space inside, thereby materially injuring the

effect of the building, which is still, however, well worth a visit for its own sake alone, and is less known than it should be. The employment of the large order of coupled columns gives immense dignity to the main entrance of the Grand Palais des Arts in the Champs-Élysées, here also used with details that are characteristically French—perhaps a little too much so. But it is difficult to imagine anything that could give such dignity, in so suitable a manner, to the entrance to a great art gallery as these vast columns, reminiscent of a long line of classic ancestors, though it must be confessed that the utilitarian necessity for a glazed roof over the whole, which shows visibly above the blocking, clashes rather painfully with the traditional style. This reminds one also of what are often called the “useless colonnades” in front of the British Museum: they are useless, and that is their glory; they are purely for archi-



FIG. 3.—THE CENTRAL COURSE, PETIT PALAIS, PARIS (M. GIRAULT).

tectural effect, and thereby suggest that something is behind them which was worth this effect, as a symbol of its value and importance. A well-known artist devoted to architectural subjects, who lived for some time opposite to the museum, told me that those colonnades were a daily joy to him; utilitarian persons have suggested that they should be walled up between to get more floor space in the museum. Returning to Paris, we have opposite the Grand Palais the large building, by M. Girault, which is called, by comparison, the Petit Palais, in spite of its classic traditionalism one of the finest and most original of modern buildings; but its real originality consists in the conception of the plan, which is an absolutely new architectural idea, with its great front block forming the main façade, and its double range of galleries in the rear with circular stair pavilions at the angles, and enclosing a semicircular courtyard laid out as a garden and surrounded by a graceful colonnaded loggia. I do not think there could be any better example of the possibility of embodying a novel architectural

creation in materials almost entirely derived from traditional sources. Traditional, too, are the beautiful pylons which flank the ends of the bridge across the Seine—"useless columns" again. A square masonry pylon with a cornice and blocking would have carried the statues as well, but how we should have missed the grace and the classic associations of the columns; the whole carried out, too, with a finish and refinement equal to that of the finest period of the Italian Renaissance. Such work is a standing testimony to the excellence of French architectural training, in the traditional styles at all events.

Of course there is the possible case of putting columns because you want to put something and do not know what else to put; in respect of which the Colosseum has been criticised on the ground of all those engaged columns—of three different orders in three stories, which have been said to be unmeaning and unnecessary. Well, if you are to make the outer retaining wall of a great circus, which is publicly visible, presentable, you must do something with it; and as a principle those outside columns are as defensible as Gandon's on the Bank of Ireland, and Soane's on the Bank of England. The real mistake at the Colosseum was in the want of reticence and judgment; in sowing wall-columns broadcast, so to speak, as if the only thing to do was to sprinkle the orders all over the building. They would have produced a finer effect if they had carried up the wall unbroken to a great height, and had one story of columns only at the top; a source of effect we shall come upon again. The vast erections of the Roman aqueducts were free from any columnar outbreak, and are all the more impressive on that account; but these were regarded as pure engineering, whereas the Colosseum was a place of amusement, to be rendered attractive by engaged orders. In more modern buildings, especially in this country, we find often that the columnar order is supposed to belong to the show face of the building, and is abandoned on the flanks and rear. This is evident in the contrast between the front and the flank elevations of Castle Howard, the latter of which rises only to rustication and wall arches. You see the same thing in the front and flank façades of Cockerell's branch Bank of England at Liverpool, the front of which is one of the most refined pieces of work which the modern classic revival produced in England: every detail of it shows the architect's learning and refinement; but in the flank elevation he abandoned this treatment, and introduced round arches with massive rusticated voussoirs; and it must be admitted that this is the portion which suggests most decidedly the character of a bank. His branch bank at Manchester (not quite equal to the Liverpool one) is treated in the same manner.

But the principle of using the columnar order as a means of emphasis, and of contrasting it with plainer masses, is a sound one, and often ensures effect where too liberal a use of the order fails to impress. It does not answer to crowd columns too liberally on a building. This view of Greenwich chapel reminds one rather of Mr. Lethaby's characteristic remark that it was the merit of Wren that "he perceived exactly what could be done with the Renaissance box of bricks." There is too much of the box of bricks about it. Schinkel made a bold bid for effect of contrast in his Nikolai church at Potsdam, mounting his columned dome on an immense square mass of solid building; only he weakened it by the portico, which has the effect of a fragmentary afterthought. In Messrs. Russell & Cooper's fine design for the County Hall the effect of the colonnade depends on its contrast with the lofty rusticated basement beneath it; another column order on the lower story would have destroyed the effect. There is the same contrast, and with the same fortunate result, as in the wings of the Vienna Parliament House. The Panthéon at Paris, a dignified building of the classic school, but hardly more than that, gains its chief effect from the contrast, both horizontally and vertically, of the columnar orders with the immense masses of plain wall on the flanks, decorated only with the heavy swags on the frieze. I have heard that mass of wall criticised as a vast expenditure of masonry on nothing. To my mind it is the one touch of genius in the building. The Panthéon has a noble interior design, but externally there is a certain stiffness and

hardness about it; Soufflot was a fine architect, but hardly a man of genius. Compare it with the less famous church of Val de Grâce and one feels the difference. Mansart, who designed Val de Grâce, and Lemercier, who had the chief hand in carrying it out, were both men of genius, and you feel here that they have let themselves go; there is a freedom and flow of line which is not to be found in Soufflot's building; the building has something of the quality which was indicated in the Paper once read here by Mr. Alfred Gilbert, when he said that in the architecture produced by architects who had been sculptors "there was evidence of a hand and mind which had been trained for the practice of the plastic art." The building has somewhat the appearance of having been modelled, so to speak, while Soufflot's has only been drawn. Without ignoring tradition it adds character to it.

And that brings us to the second part of the subject. What is "Character" in architecture, and how far can it be reconciled with tradition? In a sense they seem at first sight rather irreconcilable; for tradition means universalism, and character in general means individualism. The Greek temples had no character; they were a nationally accepted form. Character is more easily to be felt than defined. In some old works, such as this bridge at Nuremberg, built in a perfectly naïve manner, in accordance with the influence of circumstances and materials, there is an indefinable picturesque character which is almost like that of a work of nature. But that kind of character cannot be deliberately created; it comes of unconscious effort. What is character, then, which can be created by conscious effort? It means, in general, the evidence of an intention on the part of the architect to do something in a way that interested him, and not by rote and because it is the usual thing. The kind of buildings that are most absolutely devoid of character, among us, are perhaps the average hotel buildings, like the Grand and the Métropole and others—things that might have been made in a mill. There are better things than those, too—highly respectable buildings with rows of columns all correct and rows of windows all with the proper architrave framing round them, which yet we feel are dead architecture. Character may be shown in what seem little things. In the massing of the windows at one point, for instance, as at South Wraxall Manor; in the outlining of a gable in an unexpected form; in a picturesque contrast of materials. New Zealand Chambers, which startled everyone when first built, is a typical instance of character arising from the contrast between the heavy brick piers or buttresses and the free and playful treatment of wall and half-timbered work about them. I have picked out two simple street fronts which have distinct character—one by Mr. Hargreaves Raffles, the other by Mr. F. E. Williams; these employ everyday materials in a simple manner, but they have character; they are not the regulation street front. A design by Mr. Arnold Mitchell for Selly Oak Baths struck me as one of the most characteristic designs on a comparatively small scale that I have come across; every part of it is treated in a slightly unexpected manner, which is what one always finds in a building with character; it is not the way everyone would do it, but the way one man preferred to do it. That is what makes character; and if a man has no preferences his buildings will have no character, whatever other valuable qualities they may have. Now out of the stores of the Architectural Association (who have kindly lent me some forty slides out of their collection) I picked among others one of Thorpe Hall, an old and not a modern building; and I want to know what is the value of that, and why it is in the collection. Is anyone going to be inspired by it? A thing that is dull and mechanical in design is no less so because it is old. And why this house in Bath, too, out of the same collection, unless to show that you cannot make a street front interesting by mechanically repeating the same column and the same window, or nearly so, in every story? Now this front of a building in Berlin, by Herr Hoffmann (I am keeping still to rather simple examples), has character, with its rather more decorative upper story on two stories of plain rustication; so has this other by the same architect, a business building: in a simple way its



FIG. 4.—CHURCH OF VAL DE GRÂCE, PARIS (MASSART & LIMERCIER).
(By permission of the Proprietors of *The Builder*.)

treatment is carefully considered and not commonplace. In these more simple classes of building it is the commonplace that is the bane ; and even with simple and cheap materials it is always possible not to be commonplace. Another example is from a photograph I got many years ago of a more or less classic villa in the suburbs of Vienna. What attracted me was the treatment of the projecting bay, not built on, as it were, but gradually curved out of the building, giving the effect of being modelled. Cirencester Town Hall is an example of a building with decisive character—all oriels and buttresses. In a very different way the Strozzi Palace is equally decisive in character : it represents the classic tradition, with the wall taking the place of the column, and a cornice of proportionate boldness crowning it, a cornice compared with which our poor little classic cornices of two or three feet projection are



FIG. 5.—CLASSIC VILLA, VIENNA.

absolutely feeble. In short, if a building is to aim at one special form of expression, let it be intensely that. Half measures do not create character.

Nor, on the other hand, is architectural character to be realised by mere multiplicity of detail. If the Strozzi had two vast cornices instead of one, it would be proportionally weakened in effect. If you cover a house, like Moreton Old Hall, with a network of black and white, straggling in all directions, there is no concentration, and concentration is an element of character. There is more of character in the house at Ludlow, with the timber-work introduced on the upper part of the wall, and just where it seems to connect with the roof ; or in the Bell Inn at Tewkesbury, with its upright constructional lines of timber-work resting on a solid wall basis at the foot. Moreton Hall and some others of these old half-timber houses, a display of black and white fireworks all over, are overdone, and are more like curiosities than good architecture. Coming back to more monumental architecture, the same thing holds good. The façade of Marseilles Cathedral is not one I am very enthusiastic about, but it

shows the introduction of niches and sculpture in an effective way, so as to form a special feature with a special effect. The front of Salisbury fails of effect exactly because there is no such choice or restraint; they seem to have thought that effect was to be produced by getting in niches and arcading all over the front, as much as could be squeezed in. Result—no repose, no contrast; consequently, weak character. As a whole the cathedral is one of the most beautiful, and the way in which its pyramidal composition rises from and contrasts with the level lawn which forms its base is (whether intentionally or not on the part of the builders) an example of character on a great scale; but the west front is the weakest thing about it, just because they tried to cram too much detail into the space. You want contrast. What is it makes the great effect of Chambord? Just the contrast between that multitudinous mass of chimneys and turrets on the top and the comparatively plain walling below. The same multiplicity of treatment on the walls would have weakened it all.

Then there are towers. There are two ways of giving character to a tower: the rich and sumptuous treatment (the Somersetshire type) and the type in which the tower is treated as a lofty stalk with a decorative treatment concentrated on the upper story. Barry used both in the Houses of Parliament, to express the difference between the ceremonial and the utilitarian tower. The stalk type, which is the Italian type, probably had a utilitarian origin, as in such examples as the Signoria at Siena. That looks picturesque to us now, but it was not built for any such motive; it is essentially a fighting tower, a lofty retreat with a platform whence you could hurl missiles at the enemy below. But even when not utilitarian the type is always a characteristic one, with its contrast between the plain solid stalk and the open stage at the top, even in such a simple example as the little tower at Montepulciano Cathedral. In an almost equally simple manner that of S. Francesco at Assisi is a characteristic example. In our own day and city we had a case in which the utilitarian type of tower, with the plain stalk and the decorated upper stage, was absolutely called for by the circumstances. The towers of the Tower Bridge were simply supports for the suspension chains and the tension girder connecting them; but they are treated like an overgrown church tower, divided up into stages, with useless windows. If anything with that kind of picturesque roofing were desired, it would surely have been possible to combine it with a plain solid masonry tower, having only the character of a support, and with the tension girders brought right through so that you could see what the suspension chains were attached to, instead of letting them look as if they rested on the masonry, which they would rake down at once. The square and circular turrets in this design are not capricious, but express the facts: a circular turret is best for a staircase, a rectangular one for a lift; and all such expressions of fact have to do with character.

Although Ruskin made a most grossly unfair comparison, in one of his illustrations in the *Stones of Venice*, between the English type of tower and the Italian one, I think he was right in judging the English types as in many cases very weak and wanting in character. Taunton is a fair specimen, but wants decisive character; it is too much divided into equal heights, and the horizontal stages are too marked. Ilminster is better, because the vertical lines which conduce to the appearance of height are better brought out. Everreech has the same kind of merit. Antwerp tower, with its fine soaring lines and lofty lantern developing out of the tower, is a far finer thing, and with more marked character, than most of our English square-lined towers; it has that appearance of architectural growth, in subordination to one leading idea, which is so important an element in tower design. We may contrast it in this respect with the much over-praised belfry at Bruges, which poets write about, but which is very bad architecture, with no leading character about it; one story piled on the top of another that seems to have nothing to do with it; nearly as bad as that ugly and equally

botched-up affair at Venice, which had the good sense to fall down, and of which foolish people are now, at great cost, building up an imitation which will have the ugliness of the original without even its historic interest. In any other age of the world people who had got rid of such a tower as that would have set their wits to devise a better one, instead of building an imitation of it.

Spires, too, have their character and their lack of character. A spire should seem to grow from the tower, and soar up with as clean entasised lines as possible; Snettisham is a beautiful example; King's Sutton another fine one, though not quite equal to the other. A spire of the soaring type should not be too much cut up with lucarnes: they interrupt the line. I would have large lucarnes at the foot, if you like, to strengthen the base and connect



FIG. 6.—THE PASTELLISTES' PAVILION, 1900 EXHIBITION, PARIS.

it with the tower, and then no more but a small set near the apex. Warmington, however, is a rather amusing exception, and certainly has character of a kind. The architect chose to build a squat spire, and to emphasise its squatness by very large lucarnes. He did the thing thoroughly, and there is always character in that. Islip is a specimen of the harmless spire, with no marked character one way or another; it is a spire, and it is planted in the middle of the tower, and that is all.

There is a phase of character in design which aims at indicating more or less the purpose of a building. The French are rather clever at that, and Labrouste's Ste. Genevieve library, with its solid panelled walls with inscriptions, representing where the bookcases allow of no windows, has become rather typical and has been a good deal imitated. At the 1900 Paris Exhibition I knew that somewhere in the grounds the Society of Pastellistes had a pavilion of

their own, and was about to ask where it was, when I caught sight of this, and went straight for it. The grounds were full of pavilions, but I was sure that was the Pastellistes. Why? Well, it was evidently designed by an artist, but one who had treated the architecture in a light and playful way, as if it were a kind of side-dish in architecture, just as pastel is in painting. There was perhaps something in the colouring, too, which the photograph does not give. It was certainly a very clever piece of characterisation. In a totally opposite direction is the treatment of a factory, the Larkin Building, at Buffalo, U.S.A., by an American architect,

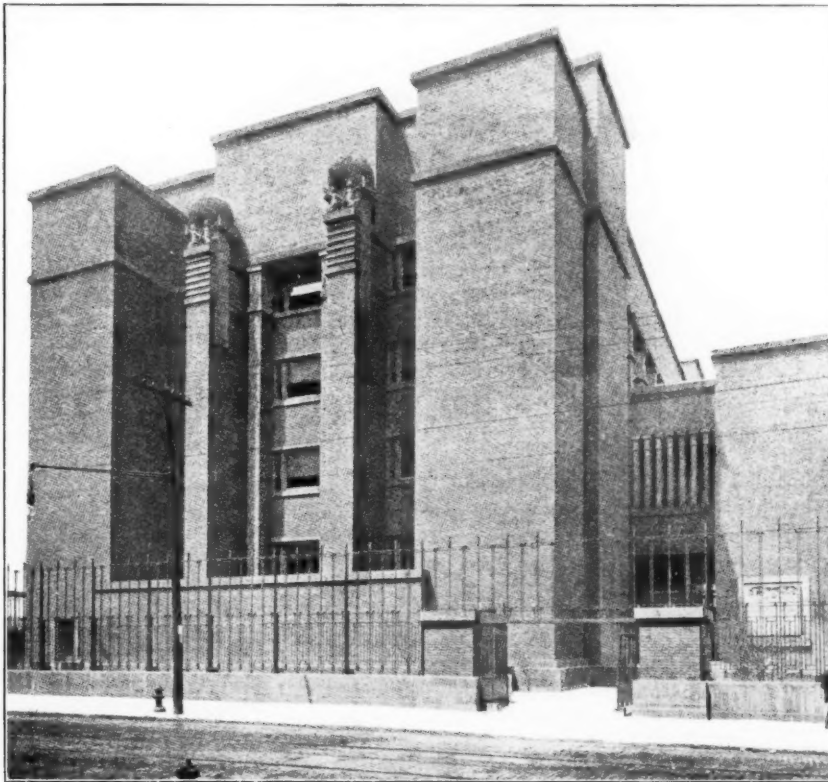


FIG. 7.—THE LARKIN BUILDING, BUFFALO, U.S.A. (MR. LLOYD WRIGHT).
From the *Architectural Record*.

Mr. Lloyd Wright. It is not beautiful, but character in keeping with its purpose it certainly has. We hardly think of this enough in England. For instance, there is the War Office, a very dignified classic building. But considering that there are two new Government offices in or abutting on the same street, of which the other one, lower down, is devoted entirely to peaceful operations of government, there surely ought to be a more recognisable difference between the War Office and the tape and sealing-wax office, or whatever it is. One would have thought that if we were told the War Office was in a certain street we might expect to find something like a fortress, rather than a peaceful classic building suggesting a very large club.

Then there is (sometimes) character as bearing on the relation of the building to the site. A site on a declivity, for instance, is or should be a most joyful business for the architect, as

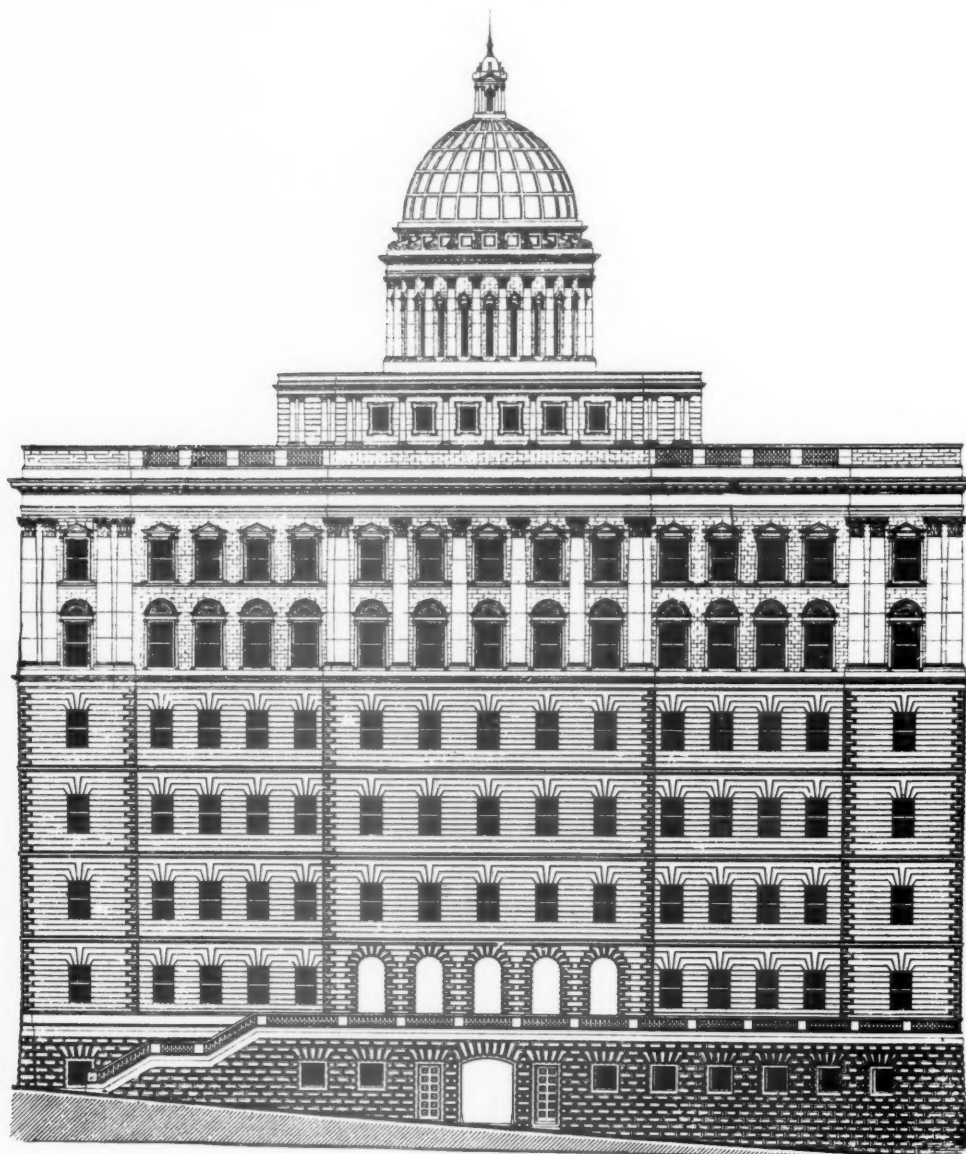


FIG. 8.—FIRST PREMIATED DESIGN FOR EDINBURGH MUNICIPAL BUILDINGS (MESSRS. LEEMING).

almost making the picturesque in itself. And the rule in such cases should be absolute: where the building is low on one front and lofty (or deep) on the other front, as rising from

lower ground, make the very most in your design of what may be called the deep end. One instance of this I will name. I was one of the eighty-three architects, I think, who some twenty years or more since competed for a building that was never intended to be built—the municipal buildings for Edinburgh, with the front on the High Street and the back going down into the valley between the old town and Princes Street. Messrs. Leeming, who got the first premium, had a classic design to High Street, and they carried their order round on the same level to the back, and made the whole height of the building beneath nothing but a mass

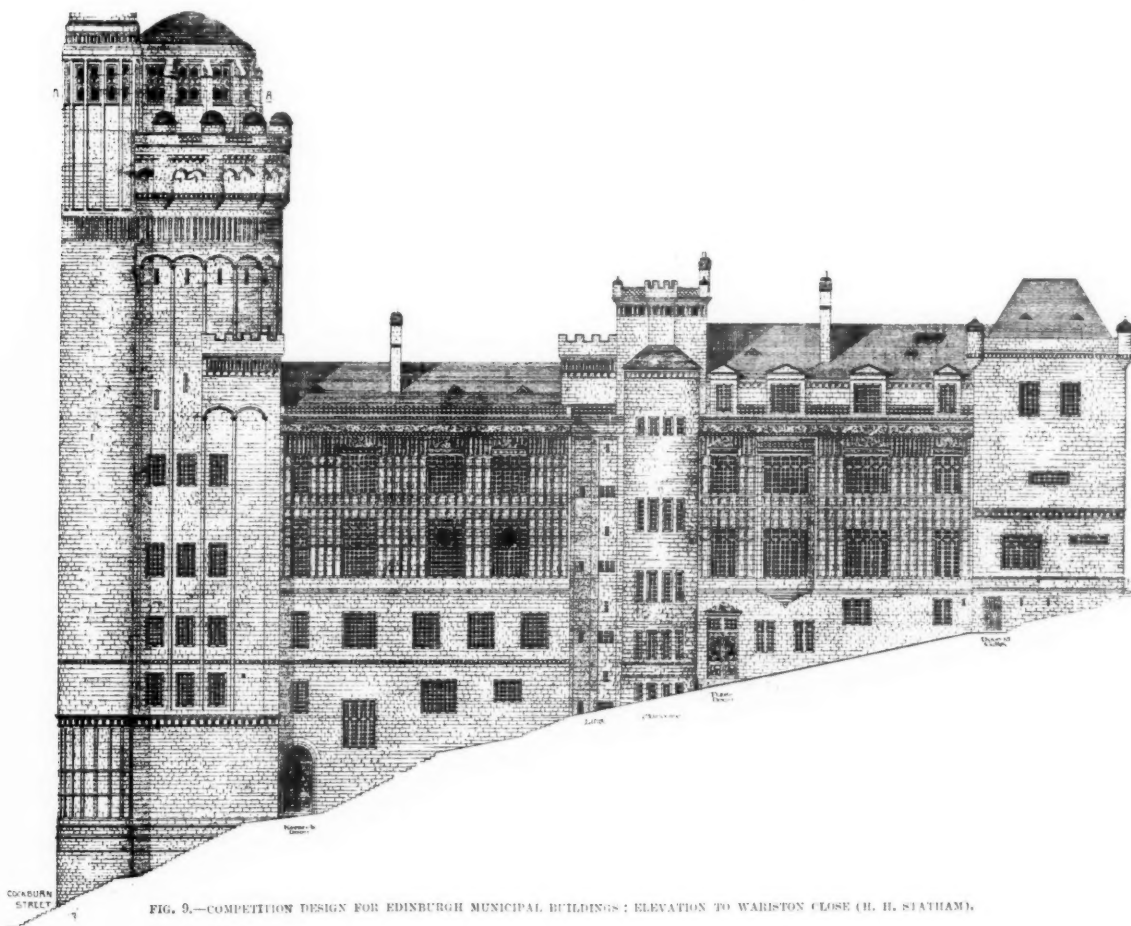


FIG. 9.—COMPETITION DESIGN FOR EDINBURGH MUNICIPAL BUILDINGS: ELEVATION TO WARISTON CLOSE (H. H. STATHAM).

of plain rusticated masonry to carry the order at the top; what I said ought to have been done with the Colosseum. It was a splendid idea, and I believe it was partly that which got them the first place; at least, I heard that Mr. Waterhouse, who was assessor, was delighted with it. I had something of the same idea myself, in a different way. The flank of the building went down an immense flight of steps, and the large mullioned windows and wall tracery which formed the treatment towards High Street were to be carried along the flank at the same level, leaving all the wall beneath quite plain. I pleased myself very much with the

idea of possibly seeing that carried out. Most of the competitors, as far as I remember, introduced the same window design at a lower and lower level as the steps descended. They may have been right, but it seemed to me it was losing a chance; and obviously the successful competitors took the same view.

How far is it possible to combine the classical tradition with character? Poelaert's remarkable attempt, in the Brussels Law Courts, seems to me to have been on wrong lines; he manipulated classic forms into something of his own, but with the loss of their delicacy and refinement, and his building has a kind of quasi-Asiatic feeling which is at variance with the classic tradition. Character is more likely to be assimilated with tradition by special grouping than by the modification of details. Mr. Flockhart's design for the County Hall is an example of this—a design in which classic features are treated with a special grouping which gives distinctly character to the design. Mr. Belcher's Chartered Accountants' building is one of the most successful examples of the kind of our day—a design in which traditional forms are associated with new features which are highly characteristic, while keeping their place in subordination to the main traditional forms; and the design has that modelled character which Mr. Gilbert desired to see, and which we noticed as characterising the Val de Grâce church. Then there is the resource of treating and combining classic detail with a freedom and multiplicity which suggest the spirit and effect of Gothic rather than of classic architecture. We find something like this as early as Bramante's design for St. Peter's, which in its general character and grouping is certainly rather Gothic than classic; it may be questioned, however, whether the actual St. Peter's, with all its faults of scale and detail, is not a grander building than Bramante's would have been. The most remarkable modern example of this type of classic detail treated in a Gothic manner is, perhaps, Ballu's church of La Trinité in Paris: every detail is classic, yet the whole impression is completely Gothic. Mr. Jackson's design for the County Hall seems to me to have somewhat the same characteristic; in spite of the detail it is essentially Gothic in character. Then there is Barry's remarkable spire at Halifax Town Hall—his last work, which he did not live to carry out—in which he has evidently, and intentionally, treated a spire with classic detail used in a completely Gothic manner. The illustration, which is from a powerful drawing by Mr. W. Monk, was taken a little too close up to the building, and hence gives it in a perspective which foreshortens it rather; it looks loftier in proportion than that. It is a very remarkable building, less known among architects than it deserves to be; and anyone finding himself near Halifax would do well to go a little out of the way to see it.

While speaking of the union of Gothic and classic elements I should like to mention a rather remarkable study which was made by the late Mr. James Hay, of Liverpool, at the time of the first competition for Liverpool Cathedral. The intended site of the cathedral was then to be close to St. George's Hall and a group of other buildings in classic style. Mr. Hay conceived the idea of designing a cathedral which should assimilate to the style of St. George's Hall in the lower portion, and should, as it were, effloresce into Gothic at the upper stages of the towers, thereby giving what was then supposed to be the necessary ecclesiastical touch to it. One would have thought such a combination impossible, and yet it really does not look so *outré* as might have been expected; and it was at all events a very clever experiment.

We seem to come to this, then, that the great classic tradition of architecture makes for dignity and a grand manner in architecture; that, while the mere scholastic acceptance of the tradition may produce what is dull and lifeless, it is possible to produce new and striking grouping and expression with traditional forms; that tradition can even be allied with character—character always of a restrained and dignified cast, for freakishness will never

blend with tradition ; and that character in itself can give life and interest to those minor and humbler buildings which do not rise to the heights of tradition. Is there, after all, something possible beyond all this ? I do not refer to the too frequent effort to-day after what is called "originality," which too often means only eccentricity, though even here there are interesting results sometimes. The Germans aim a great deal at originality, and they are cleverer at it than we are, and evolve interesting things sometimes. Professor Billing's façade for the entrance to the Mannheim Jubilee Exhibition is certainly rather a striking bit of originality, with a dash of tradition thrown in—more suitable, however, to a temporary exhibition building than to anything permanent. But Professor Messel's Wertheim warehouse at Berlin is a piece of originality which can hardly be considered altogether a failure or a mere oddity. Wertheim's is, I believe, a sort of Whiteley's of Berlin ; I think we should be rather glad if we could find our Whiteley's housed in so picturesque a manner. But I am thinking of something higher than this ; of the possibility, when a worthy occasion arises, of an architectural idealism which should create something like the realisation of a vision, independent of accepted forms ; something in which the abstract qualities of great architecture could be displayed ; effects arising from light and shadow, from height and depth, from contrasts of gloom and gladness, owing nothing to the details which can be got from books and from measuring up existing buildings. It might be possible, were it not that we are all in such a hurry now, and obliged to be in such a hurry ; all of us, whether we will or no, infected with what Matthew Arnold calls

This strange disease of modern life,
With its sick hurry, its divided aims.

Yet there are actually needs and conditions in modern life which in themselves suggest something outside of the usual tradition. Professor Pite, for instance, has suggested a "Tower of Healing," a conception springing out of human needs, practical in that sense, but out of which a great architectural poem might be evolved. To come to smaller things, might there not be more attempt to put some real poetry into the architecture of the ordinary dwelling ? What does Mr. Solness say in that play of Ibsen's which is rather absurdly translated "The Master Builder" ("The Architect" it should be ; the Norwegian "Bygmester" is the same as the German "Baumeister"). Mr. Solness is told about the young couple who want a villa built out at Løvstrand. "They must wait ; I am not clear about the plans yet." "They were very anxious to have the drawings at once." "Yes, of course ; so they all are." "They say they are longing to get into a house of their own." "Yes, yes, we know all that. And so they are content to take whatever's offered to them. They get a roof over their head and an address, but nothing to call a home. No, thank you. In that case let them apply to someone else." "Are you prepared to give up the commission ?" "Yes, yes ; devil take it, if that's to be the way of it ! Rather that than build away at random."

There is something rather suggestive in that ; I was reminded of it, one day, some years ago, in looking round the architectural room at the Royal Academy, and coming on a coloured drawing of a small kind of alcove or shrine in the interior of a new dwelling-house, beautifully decorated, and with a frieze round it inscribed with the lines of Rossetti :—

We two will stand beside that shrine,
Occult, withheld, untrod,
Whose lamps are stirred continually
With prayer sent up to God.

There was a feeling that here, at all events, one had got above the atmosphere of the semi-detached villa, for the interior harmonised with the words. We do not attempt that kind of poetic view of the habitation much ; but, then, like Mr. Solness, we are troubled by people

who are "very anxious to have the drawings at once," and perhaps do not themselves care much about the poetry. But I cannot help thinking that the Germans are setting us an example in this respect. Of course there is a good deal of hideous eccentricity in their



FIG. 10.—APARTMENT HOUSE, CHARLOTTENBURG (HERR GESSNER).
From the *Berliner Architektur-Z.*

modern work and their *art nouveau*; but it is not all like that, and it does sometimes seem to me that the German architects are the only ones, at present, who are really striving after an abstract poetry of architecture in buildings for everyday purposes. I take one or two things

picked out of a recent number of the *Berliner Architekturwelt*. This (fig. 10) is one of the entrances to an apartment house—a house in flats, at Charlottenburg. Herr Gessner is the architect. Now that impresses me as something quite distinct from the commonplaces of street architecture. The other entrance is still better. Again, Herr Fröhlich's design for a crematorium (fig. 11) for Zurich—only a competition design, I believe—has a certain fitting solemnity about it which you would never find, for example, in a French design for a crematorium, with its *Ecole des Beaux-Arts* traditions. Tradition has a hand in this, too; but it is tradition modified by a special poetry of feeling; and that you do find, it seems to me, more often among the designs of German architects than elsewhere at present.

And in regard to greater buildings than these, it is surely well to keep before our minds the possibility of an architectural ideal untrammelled by conventions and precedents. Circumstances—the hurry of life, the demand for rapid, and, alas! economical building, the clients who “are anxious to have the plans as soon as possible,” and many other adverse influences may prevent our ever realising an ideal of this kind; yet it is well to keep the possibility of it in one's mind: like Matthew Arnold's Scholar-Gipsy—

Still waiting for the spark from heaven to fall.

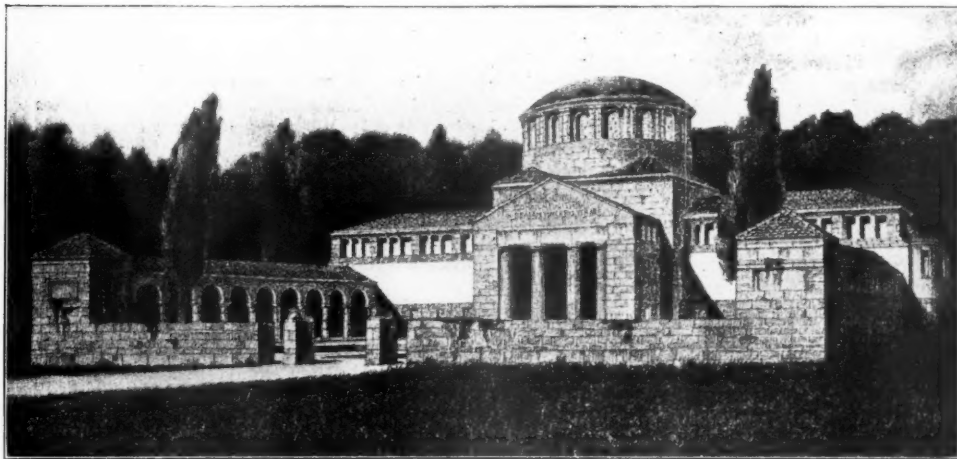


FIG. 11.—DESIGN FOR CREMATORIUM, ZURICH (HERR FRÖHLICH).
From the *Berliner Architekturwelt*.

DISCUSSION OF THE FOREGOING PAPER.

The President, Mr. THOMAS E. COLLCUTT, in the Chair.

SIR ASTON WEBB, R.A., rising at the instance of the President, said he had come to the meeting quite unprepared to speak on so large a subject as that before them. He could, however, certainly say that they had all immensely enjoyed Mr. Statham's Paper, for it was really an ideal Paper, a poetical Paper, and one which lifted them for a moment out of the drudgery and difficulties of their ordinary every-day life. He, personally, had come to the meeting with rather different feelings, for some months ago he had seen quite another subject* put down for that evening, and he had made a note of it, thinking it would be his duty to come, out of respect to the Institute. That subject, however, had been changed, and one more congenial, though possibly less provocative of discussion, had been selected. One thing he liked about the Paper was the intermingling of ancient buildings with modern ones in the illustrations. They were so accustomed to hear that everything that was old was good, and that everything that was new was bad, that it was delightful to find that modern buildings could be thrown on to the screen alternately with the old without causing any feeling of shame. The subject Mr. Statham had dealt with was too wide a one for them to discuss at a moment's notice. As regards tradition, they were always being told that they ought to follow tradition; and in the same breath that they had no tradition to follow. It seemed to be thought that the tradition they should follow should be some ancient one—Greek or Roman. What he imagined they should strive to get on to again was some living tradition. To go on copying and reproducing old things was not tradition—it was merely reproduction. All the problems the ancients had to deal with they solved after their own manner, and the result was uncommonly good. We could not do better work than they had done, but we had got our modern problems to-day, and we had to settle them on our own lines, not on the lines of the ancients or medievals. He quite agreed that, so far as tradition went, the more we worked together and tried to solve the problems of the day the more likely we should arrive at a satisfactory result. He did not, of course, agree that we had entirely lost tradition. He had been lately rather surprised to find that his father was born before the nineteenth century. He had a very keen idea that his grandfather must have been born while Chambers was living. Chambers followed on a tradition which Wren and

Inigo Jones had made distinctly English, and therefore if we could carry on from those times we were not so far behind. We were apt to think a hundred years a very long time; a hundred years were nothing at all in architecture, and the tendency of the young generation was to take up the tradition of the English Renaissance as it was carried out by Chambers, and through the Georges, which showed that we had not lost it. It was true that there was a great interruption when the Gothic style was interpolated, and some years ago they all thought that that was the only style; but they now saw that that was not the only thing, and because they had tried other things they had not lost the tradition of the English steady, quiet, solid architecture that was carried out in earlier times. With regard to character, the principal point in carrying out tradition, when they made it modern, was the character they put into it. They took up some particular manner that had been worked at, and individually they put some special character into it. It did not matter what style they were living in: they could show that character. Bodley in his work, which they all admired so much, followed the mediæval tradition very closely, and yet he put a character into it entirely his own; and although he seemed to catch the spirit of Decorated work, it never was Decorated work of the fifteenth century, but Bodley's of the nineteenth. So also with Mr. Belcher's work on classical lines; that work departed entirely from the strict classical lines, and was Belcher entirely. That was the sort of character they should seek to get into their buildings, following on some recognised plan. Professor Lethaby, in his recent address to students at the Institute, had suggested that young men should meet together and endeavour among themselves to take up some manner, and carry through their work in that manner, and try each of them to improve upon it. Mr. Lewis Day, at the Association a few days ago, said that they ought to take up some building of recognised merit and try to improve upon it. They ought to be able to take up each other's buildings and improve on them; their young men should work with real enthusiasm and without the spirit of being afraid to copy. He had been asked the other day what he thought of copyright, and how it was we had not got copyright in architectural designs in England. His reply was that he thought nothing of copyright; he should be ashamed as an architect to consider such a thing as copyright. He thought that such a man as Mr. Norman Shaw should feel the greatest pride that his work was being copied—

* "The Designs for the London County Hall."

if they could call it copying—and that he had influenced almost every man in his generation in the style of his work. It would be monstrous for Mr. Norman Shaw's work to be copyrighted. He had never spoken to him about it, but he did not imagine for one moment that he would wish it; it would be a stoppage of the very feeling that Mr. Statham had suggested, if anything great should ever come about so far as architecture was concerned. If he might venture to say so, he was very pleased that Mr. Statham seemed to take a cheerful view of things. We were often reminded that we all, like sheep, had gone astray, and had followed every one his own way, and there was no good in us at all. If that was the feeling they were going to encourage about their own and each other's work they might be sure that the public and the country would take them at their own valuation. On the contrary, they ought to have some enthusiasm in their own work, and certainly more for the work of others whom they were proud to live with and whose company they enjoyed. Architecture would then be a living thing, and they, its exponents, would advance farther and farther in it. It was in that spirit that he specially desired to propose a vote of thanks to Mr. Statham for his Paper.

MR. JOHN SLATER [F.] said that it gave him the greatest pleasure to second the vote of thanks. He had always felt that when Mr. Statham devoted his energies to journalism the country had lost one who might have become a very great architect. Mr. Statham's knowledge of architecture was very considerable indeed, and he had shown them that his love and appreciation of it was not in the least degree *borné*, but very cosmopolitan. He was able to appreciate good architecture, whether old or new, in whatever style it was conceived, and whatever the characteristics of it might be. He had been much struck by his remarks on the character of architecture, and he thoroughly agreed with him as to what character is. He agreed, too, that the modern German architect had a feeling for the picturesqueness and the linking together of form with modern necessities which no other architects possessed. He should have liked Mr. Statham to bring within his purview some American specimens of modern architecture, because there would be found the association between tradition—exemplified in many cases by the training which American architects received in the *École des Beaux-Arts* in Paris—and modern requirements to an exceptional extent. He did not think that anyone who had seen the work of the late architect Richardson in America could fail to appreciate the immense effect which the combination in him of acquiescence with tradition, and also a desire to accommodate absolutely new conditions, had upon his architecture.

THE PRESIDENT said that they should all

join in a very hearty vote of thanks to Mr. Statham for his learned and encouraging Paper.

MR. STATHAM, in responding, said he entirely agreed with Sir Aston Webb in regard to Bodley's architecture, which was Gothic, but which was, nevertheless, distinctly Bodley. He was not sure that he agreed with him about Chambers and tradition; it was rather a curious comment upon it that the design chosen for the County Hall was what he should call distinctly a Chambers's design, and that it was influenced very largely by Somerset House. So far that bore out what Sir Aston Webb said. With regard to Mr. Slater's reference to American architects, he had a very high opinion of modern American architects, but he was inclined to think they were too French. He had always wished that the Americans had tried to work more in their own spirit and their own national feeling, instead of rushing to the *École des Beaux-Arts* and adopting the *École des Beaux-Arts* methods completely; because they adopted those methods so completely that they would not put a scale upon their drawings because the French architects never did; and when American architects sent in for a competition they called it an *envoi* because the French call it an *envoi*. That, he thought, was rather absurd. The Americans had learned a great deal from the *École des Beaux-Arts*, but they had rather allowed it to destroy the chance of their making a great American style of their own which they might make. He looked forward to the time when the Americans should shake themselves a little free from the *École des Beaux-Arts* and do something which expressed their own nationality and their own character a little more. Sir Aston Webb had referred to the possible subject that the present meeting was to have been devoted to, and he should like to explain that his Paper that evening was not exactly put in as a stop-gap for something else. The Council had done him the honour some months ago to ask him to read a Paper on the County Hall Competition, and he assented because he did not like to refuse anything the Council asked him to do; but the more he thought of it the more it seemed almost impossible to do it without its becoming too personal a thing, and after consultation with the President the Council came to the same conclusion. He therefore offered this Paper on an abstract subject that he had often thought a great deal about, instead of offering one which might lead to difficulty in treating of this or that person's design. He thought himself that it was wiser. They were all very much excited about the County Hall Competition, and no doubt if a Paper on that subject had been read they should have had a very full meeting, but they might also have had rather a quarrelsome one; whereas they had been devoting themselves that evening to things about which, if they differed, they need not quarrel. He had only to thank the Meeting for its very kind attention.



9 CONDUIT STREET, LONDON, W., 25th April 1908

CHRONICLE.

The Architectural Association.

At the A.A. Annual Dinner held in the Georgian Hall of the Gaiety Restaurant on the 9th inst. the President, Mr. Walter Cave, made the interesting announcement that the Association is now free of its building debt. The Association is to be very heartily congratulated. That so large a sum as 10,000*l.*—to be exact, 10,326*l.*—should have been raised within the space of six or seven years is a record to be proud of: the fact speaks eloquently for the vigour and steady perseverance of the Association, and also, too, for the vitality and public spirit of a profession which is by no means a lucrative one. This happy result has been brought about entirely by members' own efforts, aided by the generosity of their friends. One recalls with pleasure Mrs. Arthur Cates's munificent gift of 1,000*l.* towards liquidating the debt. The Association has now a home worthy of its aspirations; and free as it is from all financial anxieties, the highest anticipations for its future progress may be indulged in. Mr. Cave mentioned that the Association had recently been offered by an anonymous benefactor a Travelling Studentship of the value of 120*l.* per annum, the holder to be required to spend six months in Italy studying in connection with the British School at Rome.

The New County Hall.

At last week's meeting of the London County Council the Establishment Committee brought forward the following recommendations: That they should be authorised to proceed with the preliminary arrangements for the erection of the new County Hall on the Belvedere Road site, Lambeth, excluding the area now occupied by Holloway Brothers; that the estimate of expenditure on capital account of £13,000, submitted by the Finance Committee in respect of the cost of preparing working drawings, specification, and quantities for the first section of the superstructure of the new County Hall, and in respect of the cost of compiling (1) a detailed estimate of the cost of the first section of the superstructure, and

(2) an approximate estimate of the cost of the remaining part of the superstructure on the site excluding the area of the premises now occupied by Holloway Brothers, be approved; that expenditure on capital account not exceeding £13,000 be sanctioned, being £8,000 for advances to Mr. Ralph Knott in respect of services indicated in clause 8 of the instructions to competing architects, £3,000 for fees for quantity surveyor, £1,000 for measuring surveyor for detailed estimates and adjustments, and £1,000 for drawings, cartoons, sketches, models, &c.; that, subject to any modification by the Establishment Committee to meet the exigencies of the work of the Council, the schedule submitted by the Establishment Committee on April 7, 1908, be approved as the basis of the accommodation to be provided; that the selected architect and the Council's official architect forthwith do proceed with the preparation of working drawings and specification and do obtain quantities for the first section of the superstructure of the new County Hall, and also a detailed estimate of the cost of the first section of the superstructure, and an approximate estimate of the remaining part of the superstructure on the site excluding the area of the premises now occupied by Holloway Brothers.

These recommendations relate to an amended scheme which has now been adopted by the Committee, by which the total expenditure on the new hall will be reduced from £1,706,000, as originally estimated, to £1,412,000. Under the amended scheme it is not proposed immediately to deal with a portion of the site at the northern end, about 1·22 acres in extent, at present occupied by Messrs. Holloway Brothers. The Council is bound by agreement to purchase this land, but it is not intended to do so until the existing leases fall in. The site will be kept for possible necessary extensions of the hall in the future.

Mr. R. C. Norman, Chairman of the Committee, in moving the adoption of the recommendations, stated that the Committee would bring up at the earliest possible moment an amended elevation and a drawing in colours, which would show the Council exactly what the Committee contemplated in the way of design.

An amendment to the effect that, in view of the present financial position of the Council and the uncertainty of London government in the future, the Council was not warranted in placing a further charge on the rates by the building of a new County Hall on the Belvedere Road site was negated by a large majority, and the recommendations were adopted, with an addendum making it clear that no building operations would be begun until the Council had approved of the elevation.

Crosby Hall.

The Local Government Records and Museums Committee of the London County Council have recently been considering whether they could ad-

vantageously take any steps in the matter of the re-erection upon another site of Crosby Hall, the fabric of which has been carefully preserved and stored by the owners, the Chartered Bank of India, Australia, and China. The Committee now report that they have been in communication with the directors of the bank, who state that they are prepared to hand over the whole of the fabric of the banqueting hall to the County Council or the City Corporation.

The Committee have had brought to their notice a scheme under which it is desired to use the fabric of Crosby Hall in connection with More House, Chelsea, a residential institution for University students. More House stands on a portion of the land situated on the Chelsea Embankment which the Council, on 1st November 1898, leased to the Town and Gown Association of Edinburgh for a term of eighty years, the present ground rent being £400 a year. A large and influential committee has recently been constituted, and it is intended to form an association, to be known as the University and City Association of London, with the object of acquiring the interest of the Town and Gown Association, a company formed for similar educational and academic objects, and to develop the site for college purposes. More House is the first house of the proposed University Halls, and it is proposed to extend the building upon the adjoining site at present in hand. There is every reason to hope that the institution will be recognised by the University of London. The promoters desire to obtain the fabric of Crosby Hall and to re-erect it in connection with the scheme. It is proposed that the County Council shall accept the offer made to it by the bank; that the association shall bear the expense of re-erecting the hall; that the Council shall retain the ownership of the building when re-erected; and that the hall shall be used as the college hall, and also for public purposes, such as University extension and other lectures, free musical evenings, &c., and shall be accessible to the public at all reasonable times.

With regard to the rebuilding scheme, it is proposed to acquire for the purpose some additional land adjoining that leased to the Town and Gown Association. The great advantage of the scheme is that it will nearly reproduce the original conditions of Crosby Hall, as it admits of the construction of a quadrangle practically corresponding to that of the old Crosby Place. The promoters propose that certain of their number should be appointed trustees to acquire the freehold of the additional land needed, and to convey the site and the building to be erected thereon to the Council. It is understood that the scheme is being substantially supported, one person alone having promised £5,000 towards the cost of re-erecting the hall as suggested, and a further £5,000 towards the general scheme. It is intended to issue appeals for further subscrip-

tions for this purpose and for an endowment fund for the maintenance of the hall. Should the academic body at any time come to an end, the hall would remain the absolute property of the County Council, to which would be transferred the endowment fund.

More House derives its name from the fact that it stood on the site of the garden attached to the residence of Sir Thomas More, and it is therefore peculiarly appropriate that Crosby Hall should be re-erected as proposed, seeing that More resided at Crosby Place just before his removal to Chelsea.

In considering the scheme the County Council Committee have kept in mind the essential condition upon which they thought the Council would insist—viz. that the public should have access to the hall at reasonable times, and that no charge on the county rate should be involved in respect of the acquisition, erection, and maintenance of the building.

The Proposed Calvin Monument at Geneva.

The association organised at Geneva in 1906 for the purpose of preparing the forthcoming celebration of the 400th anniversary of Calvin has decided to mark that event by the erection, in honour of Calvin's work, of a monument, planned on broad historical lines, recalling the names and influence of the Reformers in all parts of the world. Artists of all nationalities are invited to take part in the competition which has just been opened. The drafts sent in will be examined and classified by a jury composed of the following persons, who are to dispose of 30,000f. in prizes:—MM. A. Bartholomé, Paris; Ch. Girault, membre de l'Institut, Paris; Professor Tuillon, Berlin; Professor Bruno Schmitz, Berlin; George J. Frampton, R.A., London (nominated by the President R.I.B.A.); Professor Gull, of the Polytechnicum, Zurich; Alfred Cartier, administrator of the Musées de la Ville de Genève; Horace de Saussure, delegate of the Fédération des Sociétés artistiques de Genève; the Chairman of the Association du Monument de la Réformation, Geneva. The drafts and models must be delivered on or before 15th September 1908. The programme will be sent on request addressed to the Secrétariat de l'Association du Monument de la Réformation, 56 Rue du Stand, Geneva, Switzerland.

The Baptistery of Florence.

A correspondent of *The Times*, writing from Florence, states that, after more than twenty years of restoration, the cupola of the famous Baptistery of Florence has at last been freed from its encumbering scaffolding, with the result that once more its component masses of mosaic have been made visible to the public. The roof of the Florentine Baptistery has been concealed for so long in the process of renovation that comparatively few persons have been privileged to enjoy

the magnificent spectacle of the great cupola with its glittering mosaics in gold and colours illuminated by the noontide sunshine. These celebrated mosaics, which are the joint work of a Greek named Apollonios and of numerous Florentine artists of the fourteenth and fifteenth centuries, consist principally of small scenes representing the Rewards of the Just and the Punishment of the Unjust, amongst the latter being conspicuous the grotesque form of Dante's Lucifer chewing in his jaws the soul of the sinner "che ha maggior pena." Above the altar appears the colossal figure of Christ in glory, a singularly noble and majestic conception. With the exception of the arch of the tribune behind the altar, where the mosaics (of an earlier date than those in the cupola) are at present being carefully restored, the interior of this unique temple, once the cathedral church of Florence, has at last been cleared from the scaffolding and screens that have disfigured its ornaments and proportions for so many years, and the general effect of the Baptistery on a sunny morning is now beautiful in the extreme.

The late Charles Frederick Reeks [F].

On the 8th April passed away, at the age of eighty six, the oldest subscribing member of the Institute, Mr. Charles Frederick Reeks, who was admitted as Associate in 1848 and proceeded to the Fellowship in 1860. Mr. Reeks spent two years as a pupil in the office of Sir James Pennethorne, and a like period in the office of Thos. Cubitt, then engaged in his work at Brighton. In 1846 he went to Italy. There he was the contemporary and intimate of Charles and Edward Barry and Albert Lambert. On his return to England in 1848 he entered into partnership with the latter, and carried out the buildings on the Crown Estate at Hastings—Robertson Terrace, Chichester Parade, and the neighbouring streets. The outbreak of the Crimean War caused building operations to cease, and he accepted the offer of the Receivership of Crown Estates at the Office of Works from Mr. Trenham Phillips, then Chief Secretary, and in that capacity designed at a later period the mausoleums of Frogmore and Sandringham House. Mr. Reeks was allowed to carry on private practice, and he designed and carried out the lodges of Windsor Park, the church at Iver Heath, and other buildings in the neighbourhood of Windsor. The death of Sir James Pennethorne and the retirement of Sir Henry Hunt led the Office of Works to utilise their Receiver's architectural knowledge, and from 1870 to his retirement in 1899 he was largely occupied in the development of the Crown Estate at Battersea. To the last Mr. Reeks retained his enthusiasm for architecture, and at the age of eighty-two he went alone to study the architectural monuments of Spain and Portugal. Mr. Reeks was married in 1855, and leaves two sons—the present Vicar of Monmouth and Major Reeks (late of the 45th), at whose house at Epsom he died.

REVIEWS.

MEDIAEVAL CASTLES OF GERMANY.

Deutsche Burgen.
Die Grundlagen der Erhaltung und Wiederherstellung
Deutscher Burgen.
Ueber Verfall, Erhaltung und Wiederherstellung von
Baudenkmalen.
Die Burgwart.

Herr Bodo Ebbardt, the well-known architect and authority on the mediæval castles of Germany, has generously presented to the Institute Library some important literature on this subject. For the past twenty years, in spite of a large and increasing practice, Herr Ebbardt has spent his leisure moments in travelling from castle to castle, collecting every available record of these monuments of past greatness. The task is a stupendous one, and not to be accomplished by a single man, for these castles number over five thousand in every stage of preservation, from the shapeless ruin to the still inhabited dwelling.

Some results of these journeys are to be seen in his *Deutsche Burgen*, a weighty volume, handsomely bound in vellum, which gives the life-history of some twenty-five castles. The letterpress is profusely illustrated by photographs, sketches, and measured drawings of the buildings in their present condition, by reproductions of ancient engravings, and by imaginary restorations from the author's brush. Some of these studies are delightful in their colouring, and reveal the artist as clearly as the archaeologist. The author is an historian as well, and this magnificent work is a brilliant witness to his many-sided ability. His object has been to awaken interest in the history of the nation, and thus to promote the care of its monuments. Hence the claims of the work are great, for it was a question of mastering the history of the art, culture, and politics of the land, and explaining technical problems, especially those of an architectural nature. Laborious research amongst ancient records and the piecing together of fragmentary evidence have been the only methods of writing the history of these robber fastnesses, for no direct mention is ever made in mediæval documents of the castles themselves, and the professional man alone can judge what labour and trouble often lie behind a few short sentences. The matter is systematically arranged in a thoroughly practical form, for it is meant to be a guide and help to others who wish to restore or protect ancient monuments, but who have not the same knowledge and experience on which to base their work. The pages give a short but faithful representation of what actually exists of the building under discussion, together with any contemporary information that could be culled concerning the aim and purpose of its different portions. This is followed by the history of past owners and occupiers, for it is only by conjuring up the customs, life, and civilisation of the period in question that one can

hope to sympathise with the mental attitude of past ages. The feeling is gradually spreading in Germany that these glorious remains should not be allowed to moulder and disappear, but should be adapted to the requirements of modern civilisation. This work is therefore intended to be a collection of facts and links which may assist in supplying deficiencies in other more obscure cases.

The methods by which Herr Ebhardt works are clearly set forth in two pamphlets he has presented—one on the principles underlying the preservation and restoration of German castles, and one on the decay, preservation, and restoration of architectural monuments. During his many years of travel the author felt keenly the want of some short, simple rules which would serve as general guides in dealing with ruins, and the thirteen leading principles which he lays down are practical and to the point. He advocates: no temporary measures; no obvious patching up (*i.e.* visible ties, clamps, &c.); no deliberate alteration of old conditions (*i.e.* extra staircases and platforms for the convenience of tourists); new material to be artificially coloured so as to avoid glaring contrasts, and all restorations to be dated so that new work may readily be distinguished from old. He adds that dead stones can only speak again when handled by an artist who couples with vast historical and professional knowledge that power of self-effacement which can only exist with a boundless love of his art.

But it is not enough to have ruins, and artists ready and able to restore them. The two must be brought into contact with each other; and with this view a Society was founded in 1899 for the preservation of German castles. Much interesting reading is provided by its official organ, *Die Burgwart*, edited by Herr Bodo Ebhardt, who has presented three volumes to the Library. The journal appears monthly, and contains short historical descriptions of any castles of interest, illustrated by measured drawings, photographs, and sketches. It gives lists of castles in danger of being demolished, sold, or otherwise threatened with ruin, and suggests what steps should be taken to avert the danger. It criticises works of restoration in course of execution, reviews books relating to the subject, and collects all relevant matter likely to interest the ever-widening circle of its readers; for castle ruins are much beloved by Germans of all classes, and it only needs the organisation which is gradually being introduced in order to direct into suitable channels the efforts made for their preservation.

ETHEL CHARLES.

SANDFORD MANOR.

Sandford Manor, Fulham. By W. Arthur Webb. Published by the Committee for the Survey of the Memorials of Greater London, Parliament Chambers, S.W.

The eighth publication of the *London Survey* is not a volume of very considerable proportions, but

it is welcome as an indication that the valuable work of the Survey Committee is being resumed after three years of inactivity, and also on its own account as a record of a country home in London.

The broad acres of Sandford Manor are now devoted to prosaic uses, but the manor house and its famous mulberry tree remain. They stand in a hollow between a railway line, a gas-works, the King's Road, and a host of terrace properties, which uncongenial surroundings at once depreciate their charm and accentuate their traditional significance. Mr. W. Arthur Webb is to be congratulated on the concise and sympathetic manner in which he has treated the remarkable history and associations of the building.

The monograph is adequately illustrated by nine plates, in the preparation of which Mr. Webb has had the assistance of Mr. Lovell, the new secretary of the Committee, and others; and it will be instructive to even the youngest architect to study the measured drawings in juxtaposition to the sketches and photographs.

J. NIXON HORSFIELD [A.].

CEFALÙ CATHEDRAL, SICILY.

To the Editor JOURNAL R.I.B.A.,—

SIR,—Now that I have had an opportunity of reading the remarks made by the various speakers in the discussion on my lecture given at the Institute on the 30th March, I feel compelled to ask you to be so good as to afford me an opportunity of more fully replying than was possible at the close of the meeting.

The chief feature that I tried to emphasise in my Paper was that at Cefalù we find the earliest instance of the pointed arch being used by the Normans as a distinct style, and that the Normans adopted this feature of the pointed arch from the Saracens, who habitually employed it in Sicily before the advent of the Normans. To this view Mr. Seth-Smith observed as follows:—"Had Mr. Hubbard gone no further than to declare, as he does, that the Norman Gothic pointed arch was derived from the Saracens through the Norman occupation of Sicily, we might have found it difficult to prove the contrary; but if, as he argues, the pointed arch is the sign-manual of Gothic, then the Gothic style is Saracenic, and a great deal of writing and teaching will be undone."

In my Paper I remarked that if the pointed arch was the right sign-manual of Gothic as the round arch was the right sign-manual of Romanesque, then Cefalù appeared to be the first building to mark that distinction. By this I did not mean that Gothic architecture was Saracenic. All I attempted to show was that at Cefalù the Normans adopted the pointed arch of the Saracens, and it certainly was not my intention that my words should mean anything more.

Mr. Seth-Smith, remarking as to the origin of the Gothic pointed arch, referred to Sir George Gilbert Scott's theory of the development of the Gothic out of Romanesque forms by Normans in France. To this I can only say that there may have been a separate inspiration; but I think there can be no doubt that at Cefalù the development had actually taken place, owing to the Saracenic influence, before the Normans had evolved the development in France. I think there can be no question as to the dates, and that Cefalù appears to be distinctly earlier than any French example.

On the question of the Roman-cross plan, I possibly may not have made myself sufficiently clear. I suggested that Cefalù was the earliest church in Sicily to be designed on the plan of the Latin cross; I certainly did not suggest that it was not common in the Île de France. All I did was to refer to the Latin-cross plan of Cefalù in support of my theory that the plan itself indicated a Norman origin.

I hope Mr. Seth-Smith will allow me to correct an error when he attributes to Cefalù a dome over the crossing of the nave and transepts. This eastern feature does not exist at the crossing of the nave and transepts, nor are there any signs of pendentives at the angles showing that a dome had been contemplated.

Mr. Seth-Smith enumerates many features which I quoted as showing a Norman origin, and the fact that the chancel and south transepts are vaulted may prove, Mr. Seth-Smith says, that a Norman architect was employed. The surprising feature, however, is that the vaulting of the Cefalù chancel is quadripartite, ribbed, and pointed. I know of no earlier example.

I quite agree with Mr. Seth-Smith that many of the features indicate a North Italian Romanesque influence; but this influence when transformed into pointed work at once assumes a more Gothic feeling. This Gothic feeling appears to me to show itself at Cefalù before it appeared elsewhere. I am very grateful to Mr. Seth-Smith for his valuable criticisms and also for having so graciously proposed his vote of thanks.

In traversing the remarks made during the discussion I am referring principally to the objections raised to the theory I was advocating. Mr. Edmund Kirby and Mr. Matt. Garbutt both advanced confirmation but no adverse evidence. Mr. Phené Spiers, in the true spirit of the archaeologist, singled out the fact that at Cefalù the nave arches were in two orders, with a very slight projection between them. This slight projection of the upper one is characteristic of Sicilian Saracenic work, and not of Norman Romanesque, where the upper order was always brought out in advance of the lower one by the whole depth of the order. This, I think, is quite true so far as Cefalù is concerned, but, on the other hand, in the crypt of Canterbury (c. 1190) highly stilted pointed arches exist with two orders, the upper one having only a slight

projection. These stilted pointed arches at Canterbury bear a strong likeness to the Cefalù arches.

Mr. Spiers quotes earlier examples of the pointed arch in Syria, and refers to the pointed arch used in the domes of Périgord and the Charente. I fear, again, that I may not have made myself sufficiently clear. Pointed arches of an earlier date than Cefalù were used, I fancy, also in domes in Sicily; but domes are not characteristic of Norman or Gothic work, and pointed work when adopted in a style alien to Gothic falls outside my review. I am, however, visiting Saint-Front of Périgueux, and perhaps may return to this question later.

As to the Syrian churches there is, I believe, considerable doubt as to the dates. Fergusson, I think, considers that they are not likely to have been built before 1130.

Mr. Spiers observed that Normandy was one of the last countries to adopt the pointed arch. This, however, does not seem to me to alter what I believe to be the fact, that the Norman conquerors of Sicily were the first to adopt it.

Mr. Hare thought that most of the masons employed in the building must have been Saracens, it being hardly likely that Normans would have been imported from such a distance. It is an interesting fact, however, that great bodies of men did travel immense distances in the twelfth century. The crusades to the Holy Land are examples of their wonderful enterprise. At Cefalù masons' marks, in many cases the exact counterpart of those used in England, are to be found throughout the building—inside and out, and from top to bottom. This to my mind, apart from all other points, may perhaps indicate that Normans were very largely, if not exclusively, engaged upon the structure.—Yours obediently,

GEORGE HUBBARD.

MINUTES. XII.

At the Twelfth General Meeting (Ordinary) of the Session 1907-08, held Monday, 13th April 1908, at 8 p.m.—Present: Mr. Thomas E. Colcutt, *President*, in the Chair; 31 Fellows (including 16 members of the Council), 20 Associates, and visitors—the Minutes of the Meeting held 30th March [p. 364] were taken as read and signed as correct.

The decease was announced of Leopold Eidlitz, *Hon. Corresponding Member* (New York), elected 1898, and Charles Frederick Reeks, elected *Associate* 1848, *Fellow* 1860.

The following members attending for the first time since their election were formally admitted by the President:—Edward Mansell (Birmingham), *Fellow*, and Peter Kydd Hanton, *Associate*.

A Paper by Mr. H. Heathcote Statham [F.], entitled *A THREEFOLD ASPECT OF ARCHITECTURE: TRADITION—CHARACTER—IDEALISM*, having been read and illustrated by lantern slides, a vote of thanks, proposed by Sir Aston Webb, R.A. [F.], and seconded by Mr. John Slater [F.], was passed to Mr. Statham by acclamation.

The proceedings closed and the Meeting separated at 9.30 p.m.

